City of Burbank
Neighborhood Compatibility Review
and
Design Guidelines

*Administrative **Draft** for City Staff Review*
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BURBANK
NEIGHBORHOOD DESIGN

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Figure 1 - *Caption text here*

Figure 2 - *Griffith Park Streetscape - an enduring Burbank residential context.*

1. Design Guidelines Purpose

These City of Burbank Single-Family Residential Design Guidelines (Guidelines) are utilized by project applicants, home owners, architects and residential designers to assist in the development of residential designs that relate to existing single-family neighborhood contexts.

These Guidelines are based upon the enduring qualities and characteristics that for decades have shaped Burbank's existing single-family residential neighborhoods. The Guidelines relate new structures and additions to the settings, orientation, forms, masses, and characters of Burbank's residential communities.

The Guidelines are also used by City staff and decision-makers to process and approve Neighborhood Compatibility Review applications (see also Section 10-1-106 of the Municipal Code) for new homes, additions to existing homes, alterations to structures, and residential landscapes.

2. Neighborhood Compatibility Review and Approval Process

A. Applicability - Neighborhood Compatibility Review and compliance with these Design Guidelines is required for all new construction, additions, and/or exterior alteration projects for which a building permit is required with the following exceptions:

1. The construction of a new single-family dwelling or alteration of an existing dwelling where the resulting FAR, as calculated in Section X of the Municipal Code, is less than or equal to 0.35.

2. A ground floor addition to an existing dwelling that is less than or equal to 500 square feet.

3. Alterations, additions, and repairs that do not change the exterior appearance of a structure, including replacement in-kind of existing features.

4. Changes in the color of building exteriors unless the existing color was previously approved through the Neighborhood Compatibility Review process.

B. Staff Level Review - The Director or his/her designee shall conduct Neighborhood Compatibility Review and make decisions to approve, approve with modifications, or deny the design projects requiring such review.

C. Required Findings - In addition to determining that projects are in compliance with and consistent with these Design Guidelines, the Director or his/her designee must at a minimum make the following findings on the basis of the application and the design submitted:

1. That the project proposal is consistent with the City of Burbank General Plan and Burbank Municipal Code.

D. Limitations On Building Size, Height and Setback - Where a project is subject to Neighborhood Compatibility Review, the Director or his/her designee may impose more restrictive size and height limitations and may require greater setbacks and required yards than those specified in this article where specific and unusual site circumstances or natural or topographic features such as the following are present on the site:

1. The lot has an irregular configuration (e.g., flag lot).

2. The proposed building site is located on a steep slope above or below a street or other homes.

3. The lot contains natural or topographic features; large trees or other significant vegetation; other significant site features such as a major rock outcropping; a creek, other drainage way or riparian area; areas of very steep slope that limit the practical building area on the lot; is in a visually prominent location; or portions of the lot are inaccessible due to a creek or other feature intersecting the lot.

4. The maximum permitted size and/or height would result in a home and/or garage that are not generally compatible with the scale of other homes and/or garages in the vicinity such as where, for example, the lot is considerably larger than other lots in the vicinity.

E. Appeals - Neighborhood Compatibility Review decisions are subject to the appeal provisions of the Municipal Code.

F. Conformance to Approved Plans Required - All construction shall comply with building permit plans approved following Neighborhood Compatibility Review unless modifications or changes are approved by the Director or his/her designee or, as appropriate, by appeal.

Neighborhood Compatibility Review Process

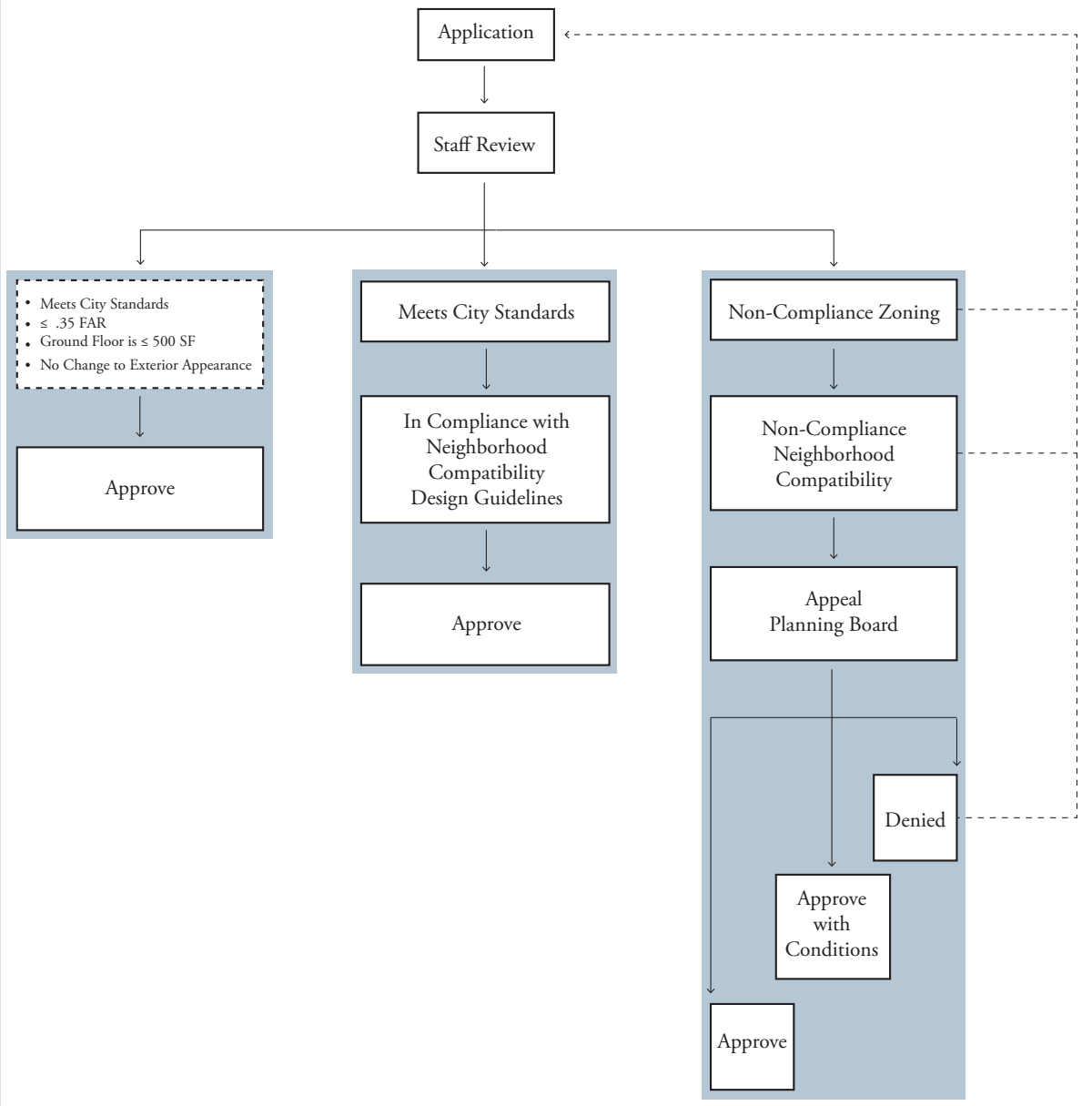

Figure 3 - *Neighborhood Compatibility Review and Approval Process*

3. Design Guidelines Objectives

All residential design projects ideally begin with careful study and observation of the existing neighborhood and then use this study and observation to relate to and conserve an existing neighborhood setting. The Design Guidelines Objectives (Objectives) of this section provide an overarching yet flexible design framework to assist in the realization of this goal. The Objectives acknowledge characteristic Burbank settings and architectural styles while allowing for additional architectural expressions, including contemporary and innovative architecture.

A. Projects that are subject to these Design Guidelines shall be in compliance with the Objectives of this section. A project shall be determined to be in compliance with these Objectives, as determined by the Director or his/her designee, if X of the Y Design Guidelines described in Section 6, Single-Family Design Guidelines, are met.

B. Notwithstanding the Design Guidelines of Section 6 below, when an appeal to a Neighborhood Compatibility review decision is filed by an Applicant, in addition to any required findings that may be required by the Municipal Code, the design shall be determined to be in compliance with the Objectives of this Section as follows:

    1. A project design shall follow the prevailing setbacks at front and side yards and provide similar entry and residence orientation as seen at the majority of other residences on the same side of the block and along the same side of the street.

    2. A project design shall maintain the prevailing neighborhood pattern of garage placement and orientation in relationship to the main residential structure on the lot. When the prevailing garage placement pattern allows for placement of a front-yard-adjoining garage, the impact of this type shall be minimized by subordinating the length and height of the garage in relationship to the front building plane of the residential structure.

    3. The bulk, mass, and skyline of a project design shall relate to the prevailing scale of adjoining residential properties as seen from the front yard and the street by utilizing similar heights, roof types, and massing, or establishing distinct transitions in height, mass, bulk, and skyline that relate and subordinate new construction, and in particular second stories, to adjoining residences along the same side of the block and street.

    4. The architectural character of a design shall extend to all building facades. When a characteristic Burbank architectural style, as defined by Section 5 below, is used for a project design, the design shall be consistent with examples of the characteristic architectural style as seen in the community and/or as developed through research.

Figure 4 - *Caption text here*

4. Neighborhood Design Contexts

Four key and distinct single-family residential neighborhood types have been observed in Burbank; "Flats," "Cut-Hillside," "Rancho," and "Hillside." Each is shaped by divergent topography, lot sizes, and era of development. In general, the Flats were the first neighborhoods developed in Burbank, starting in the 1920s. The Rancho and Cut-Hillside neighborhoods followed, with much of the construction in these areas occurring before and after World War II through the 1950s. While Hillside neighborhoods were developed from the City's inception, much of the construction in the hillier areas of the community is more recent. While the character of all of these neighborhoods is eclectic, inclusive of a variety of architectural styles ranging from the traditional to the whimsical to the contemporary (see also Section 5, Characteristic Architectural Styles), there is nevertheless overall consistency and continuity of observed setbacks, massing, heights, and landscape expression on a neighborhood-by-neighborhood basis.

The Design Guidelines of Section 6 are based upon the goal of conserving the settings and character of the four neighborhood types. When proposing a project, the design should begin with an understanding of and sensitivity to the specific neighborhood context as well as the adjoining property characteristics. To assist this understanding, the following descriptions of the key neighborhood types are provided.

A. Flats.

Flats incorporate some of the oldest residential communities in Burbank and contain the largest percentage of homes in the city. Smaller lot sizes (50' wide by 125' deep) and shallow side yard setbacks between typically one-story pitched roof homes establish a built-form pattern that is compact, but with a sense of space, light, and air between structures. Residential streetscapes are lined with shade trees.

The design character of the Flats is established by the eclectic mix of Spanish Revival, Colonial Revival/ Minimal Traditional, and Ranch homes. An occasional Storybook, Art-Deco, or Contemporary design compliments the diversity of styles. While each house is unique, common elements include respect for front setbacks and use of pitched roofs appropriate to the house's architectural style. Other observed architectural components include front-facing picture and bay windows as well as covered porches. Along most streets in the Flats, garages are located to the rear of lots.

Figure 5 - *Small single-family homes with garages placed to the rear of the lot, characterize the Flats.*

Figure 6 - *One story construction characterizes the sidewalk and neighborhood context in the Flats.*

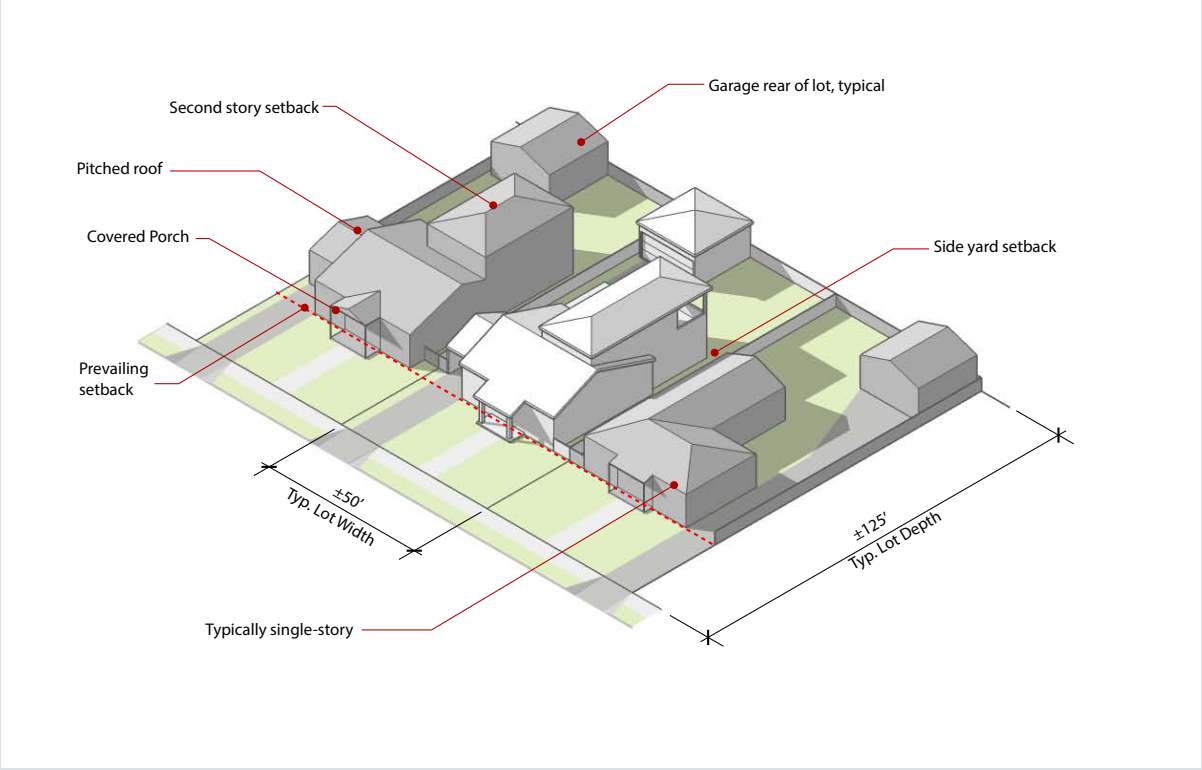

Figure 7 - *Illustration of the typical spatial relationships between homes and plots in the Flats neighborhoods.*

B. Cut Hillside.

Cut Hillside communities are the second-most predominant neighborhood type in Burbank and were developed both before and after World War II. Lots trend larger than in the Flats (60' wide by 160' deep is typical). Here, in contrast to the Flats, sloping topography is step-graded into flat building pads along the length of the streets. Low retaining walls, often constructed of clay or concrete brick, are often built perpendicular to the public roadways. Occasionally, retaining walls wrap around the front lawn to support an elevated lot, creating a street-facing wall along the front property line.

Homes in the Cut Hillside neighborhoods are typically one- and two-story multi-level pitched roofs. Front yard facing garages are more common than in the Flats, reflecting changing attitudes towards the importance of cars and increased automobile ownership after the war. A few properties employ front yard car courts with garages set beneath a front gabled structure, the main residence set behind the garage. Regardless of the placement of the garage, front setbacks remain typically uniform.

While a range of 20th Century building styles are seen in the Cut Hillside communities, many homes, because of the later period of development, reflect Ranch and Traditional Minimal influences. Given the topography, many also incorporate Split-Level designs, introducing a sense of varied massing, multi-level height, and modulation along the street frontages.

Figure 8 - *Cut Hillside homes often deploy multi-level roofs that reduce the sense of mass and bulk.*

Figure 9 - *A split-level home placed into the sloped hillside.*

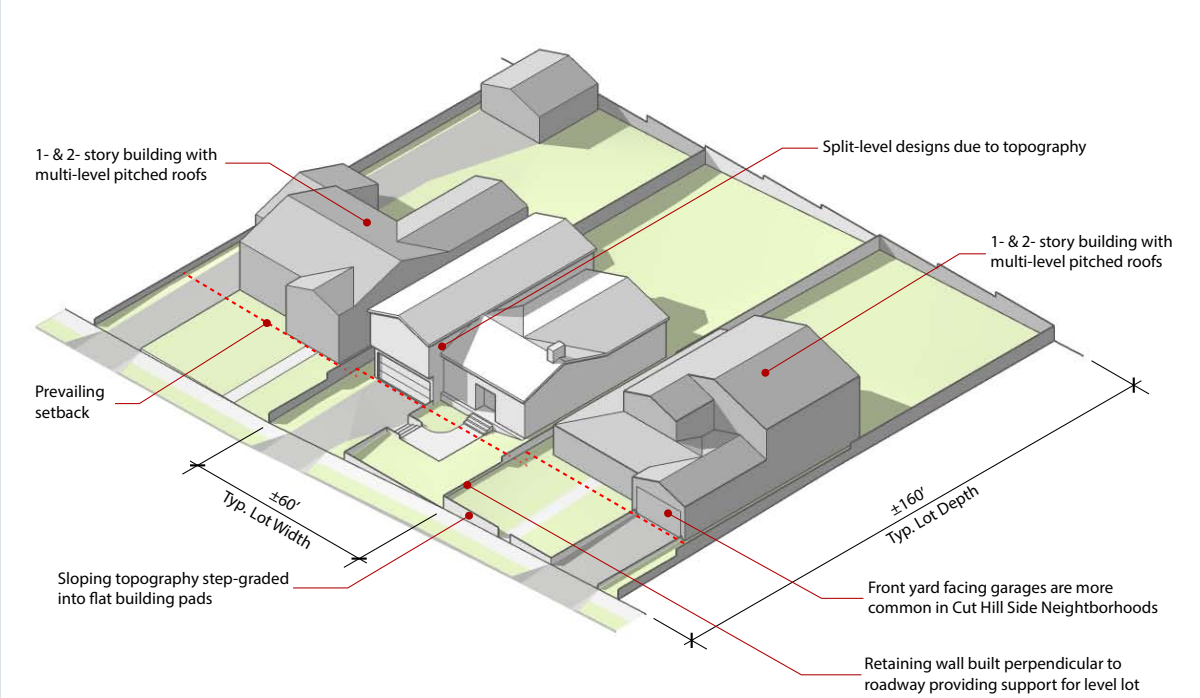

Figure 10 - *Illustration of the typical spatial relationships between homes and plots in the Cut Hillside neighborhoods.*

C. Rancho.

Curving along Burbank's border with the City of Glendale, the Rancho's character derives from the equestrian needs of the community. Horse trails follow roadways or the rear of properties along the edge of the Los Angeles River. Homes display broader and lower architectural massing that takes advantage of the generally larger lot sizes (60' to 70' wide by 135' deep is typical). Typical streets are well shaded by generous tree canopies.

One and two-story Ranch style homes are predominant, though Spanish Revival, Colonial Revival, and Traditional Minimal styles are also common. Occasional split-level homes and Storybook style residences are also seen. Front lawns are deeper. Hipped and low slope roofs are typical. Garages or carports are accessed from the sides of lots and are often contiguous with the front of the residence, with doors and distinct massing incorporated into the facade.

Figure 11 - *Low broad rooflines and layouts characterize homes in the Rancho area.*

Figure 12 - *In the Rancho, shade trees and/or deep setbacks surround the homes and create a sense of horizontal expansiveness.*

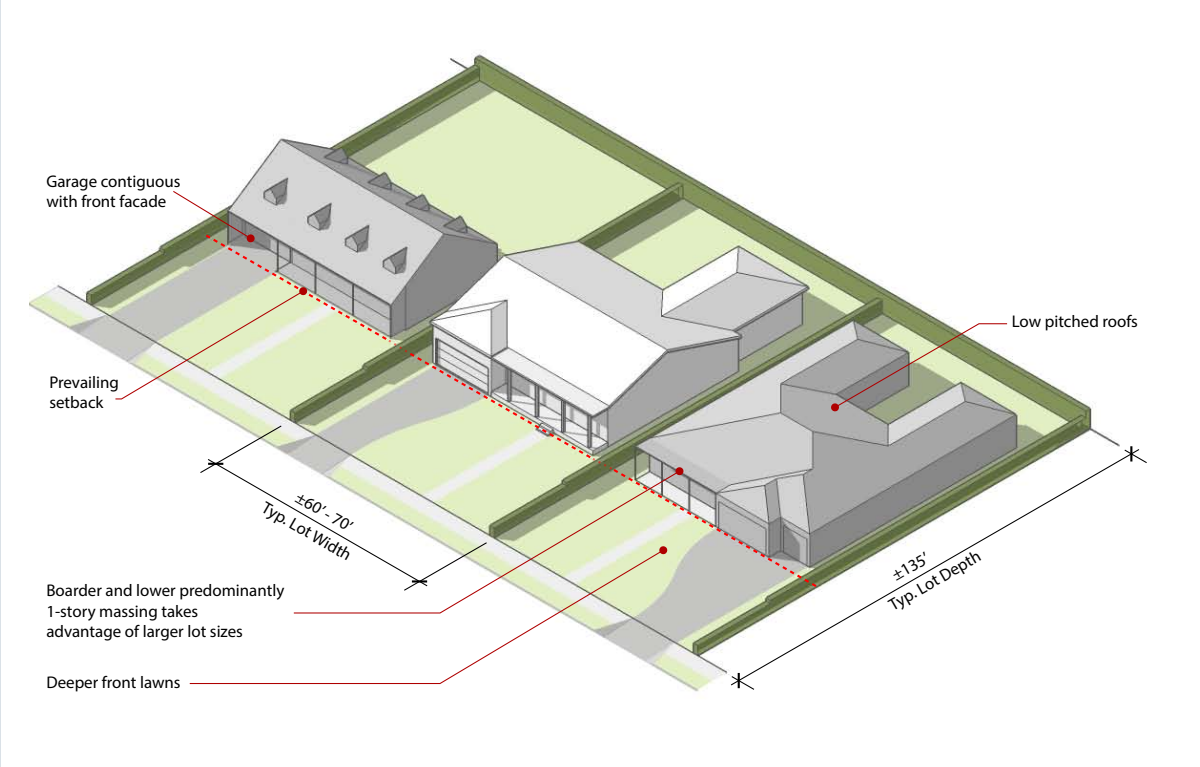

Figure 13 - *Illustration of the typical spatial relationships between homes and plots in the Rancho neighborhoods.*

D. Hillside.

Along the ridgelines of the Verdugo Mountains, Hillside neighborhoods enjoy views of Downtown Burbank, the Flats, the Bob Hope Airport, and the San Fernando Valley. Hillside lots are generally larger, but often greatly vary in size and are set amidst switchback streets that follow the steeper topography that edges the city.

Unlike the Cut Hillside communities, many of the homes in the Hillside neighborhoods are set within the hillside and massing consequently follows the topography. Minimal grading results in more irregularity of front yard setbacks, more street-facing garages, and greater variety of built-forms. Garages are typically attached to the main structure with entry points at the front facade.

As many homes follow the topography, house-by-house (and even within the same structure) there are variations in rooflines, heights, and bulk as buildings move up and down the hillside. Retaining walls are also common where changes in grade call for adjustments in elevation.

In the Hillside communities, residences are typically two-stories. Some homes, because of changes in grade, obtain a greater sense of height as third stories are tucked into downslope and upslope lots. Though there is no one dominant style of architecture utilized in the Hillside neighborhoods, Architectural character ranges across 20th Century styles, with numerous Spanish Revival and Craftsman examples seen.

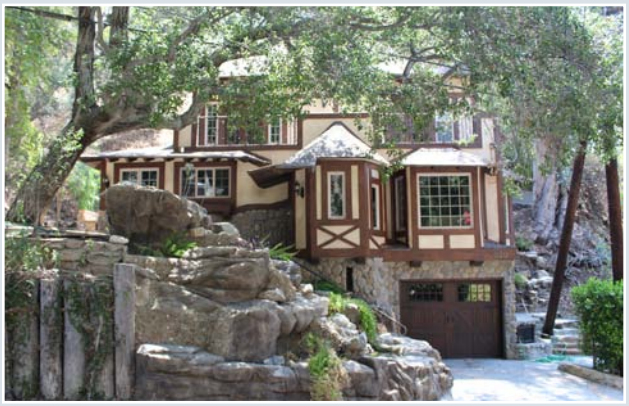

Figure 14 - *Homes on upslope lots are tucked into the hillside.*

Figure 15 - *Garages are typically attached to the main structure with entry points at the front facade.*

Figure 16 - *Homes on upslope lots place garages at the street face.*

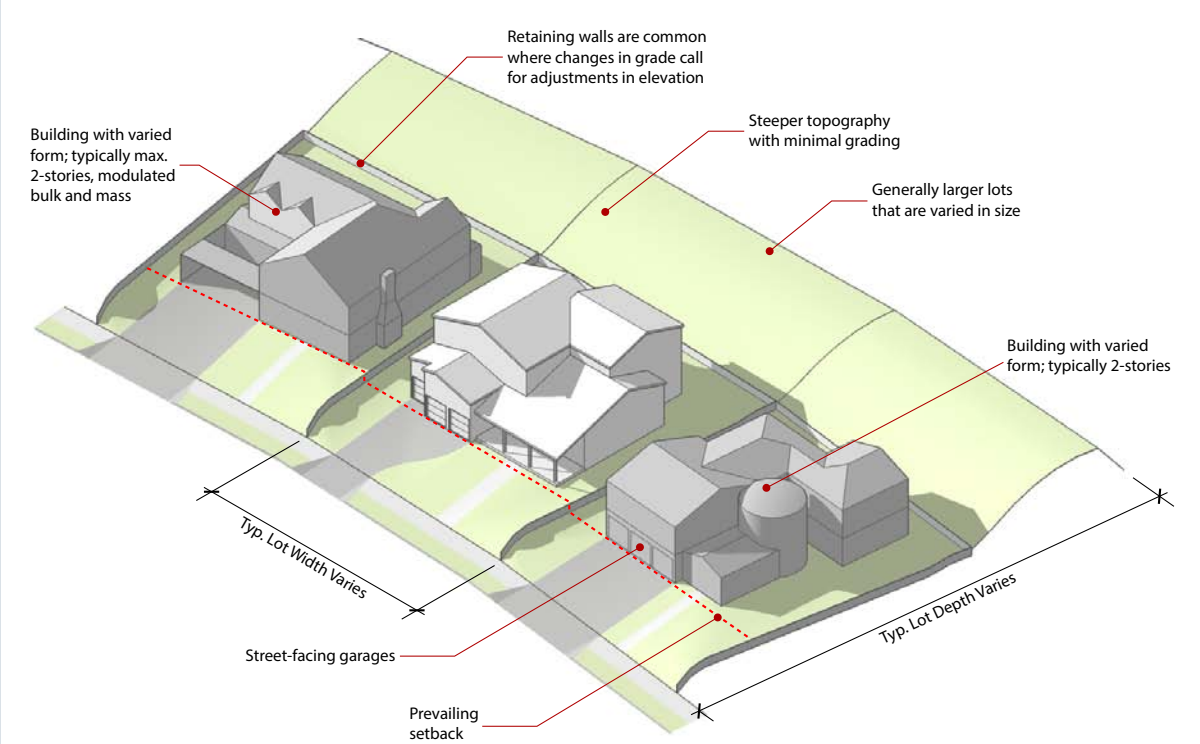

Figure 17 - *An illustration of typical relationships between homes and plots in the Hillside neighborhoods.*

5. Characteristic Architectural Styles

Almost every architectural style that has been historically utilized for the design of American homes since Burbank's incorporation in 1911 is seen this city. During the time of Burbank's greatest growth, the 1920's to the 1950's, five period styles collectively establish the architectural character of the neighborhoods;"Craftsman," "Spanish Revival," "Tudor," "Minimal Traditional with Colonial Revival," and "Ranch." Two additional styles "Storybook" and "Split-Level" may be seen respectively as a fanciful 1920s outlier style and a post-war building type, both creating distinct impact when encountered.

High quality examples of every architectural expression from traditional to contemporary are present in Burbank's neighborhoods and these Guidelines encourage all forms of creative expression. At the same time many homeowners choose to make additions to existing homes or build new homes utilizing existing community design cues. In these cases, careful observation of the characteristics of these seven styles, how they utilize rooflines, modulate massing, deploy proportions, incorporate materials and colors, and express features and details such as porches, window divides, and overhangs, stimulates design knowledge as well as points of design departure. To assist in understanding these design choices, the following descriptions of the seven characteristic Burbank residential architectural styles and types are provided.

Figure 18 - *A Tudor home with steep roofs, cross gables, bay windows, narrow vertical openings and decorative brick.*

A. Craftsman

Rustic in its feeling and typically incorporating indoor-outdoor relationships, Craftsman architecture establishes a natural sensibility through use of gabled and overhanging roof forms, and eaves expressed structure and detail, raised and broad porches, and typical use of shingles, wood siding, and earth tone materials and colors. Craftsman houses are typically raised several steps off the ground and sit on exposed foundation walls , sometimes of cobbled stone tapered at the corners. Protruding rafter tails and brackets visually support roof eaves while rooflines maintain a low pitch. When more than one story is present, dormers with lower ridgelines are subordinated to the main ridgeline, which often sits behind and parallel to the front façade. Entryway porches are covered by broad roofs, supported by roof-to-foundation columns, and extend across the front façade. Windows are often divided and typically at least one prominent window or window bay faces the front yard.

B. Spanish Revival

Red tiles on multi-level or cross-gabled roofs, light colored stucco walls, asymmetry, and decorative exposed beams at overhangs and gables characterize this characteristically Southern California style. Roofs typically have little or no overhang and are of low to moderate pitch, rarely exceeding a 1:3 slope. Entryways are framed by columns or arches and some houses incorporate arcade components or landscaped forecourts. On more decorative residences, doors and openings are outlined with spiral columns, carved stonework, or patterned surrounds of tiles. Windows may also be arched and divided, and sometimes are further defined by decorative treatments such as wood or iron grilles. Square or rounded towers with hipped and polygonal roofs may be incorporated into and punctuate the roofline and offset building wings. Chimneys create additional visual counterpoints and are often topped with terracotta pots. Two story massing is typically modulated by lower gabled wings and ells that break up the bulk of the residence.

Figure 19 - *A Craftsman home with expressed structure and low-pitched roof with forward facing open gable.*

Figure 20 - *Asymmetric massing and forward-thrusting living wing characterize this Spanish Revival dwelling.*

C. Tudor

Steeply pitched cross-gable and multi-ridged roofs with proportions based on near-equilateral triangles, decorative half-timbering, use of stucco or brick, and vertical sensibility mark the Tudor style. Roofs commonly include protruding dormers and massive decorative brick chimneys that may be crowned with decorative tops. Homes are typically side-gabled and incorporate a prominent front facing, sometimes overhanging, triangular gable at the second level that encompasses an offset main entryway. Doors are framed with round or Tudor arches, sometimes feature observation windows, and are often of board and batten construction. Facades are a balanced collage of offset asymmetrical planes with windows clustered in tall, narrow, multi-pane groupings. Common materials include stucco and masonry, as well as decorative wood and half-timbering.

D. Minimal Traditional/Colonial Revival

Simple in massing and detail, the design of a Minimal Traditional home is often realized using stucco, horizontal lap siding, or brick panels facing the street. Massing is predominantly side-gabled (Cape Cod in derivation), with low-pitched roofs sloping towards the sidewalk, through many examples ustilize side-hipped roofs creating a greater sense of horizontal expression use of decorative vertical siding under street-facing gabled roof forms is also common. Windows are typically double-hung and often paired and framed by shutters. Main doors are accented with sidelights and overhead lamps. Second stories are expressed as a secondary mass rising behind the parallel-to-the-street main ridgeline. This style, popular in Burbank, is often embellished with simplified Colonial Revival treatments, including decorative crowns at entryway doors, shallow pitched roofs over entries, side porches supported by slender pillars, and living rooms expressed as forward thrusting gabled or hipped house wings.

Figure 21 - *A Tudor style home with diamond details in the window panes, a board and batten entry door, and half timbering. Note also the steeply pitched roofs and equilateral gable that faces the street and express the function of the main living area.*

Figure 22 - *A home with decorative shutters, and low pitched and hipped roofs, as well as minimal detailing exemplifies the Minimal Traditional style.*

E. Ranch

This popular post-World War II style incorporates longer, ground-hugging designs with gently pitched and sometimes hipped roofs seemingly expanding to the horizon. Shallow entries and porches sometimes supported by slender wood columns, rest under deep-set eaves. Mostly one story tall, these structures use brick, wood, stone and stucco to characterize otherwise simply detailed asymmetrical facades. Large picture windows define open living areas and traditional decorative emphasis is often limited to door or entryway treatments of hand-carving or wrought iron hardware. Garages or porte-cocheres often attach to the main façade and directly face the street; though given the increased lengths of the homes these elements are not dominant in appearance. Second stories are atypical and the primary mass and bulk is almost always limited to the first level. Ranch designs, a Southern California innovation, are well suited for the combination of house, garage, stable and equestrian use located in the Rancho neighborhoods.

F. Split-Level

This post World War II modern type is best suited and most often seen along the sloping grades of either the Cut Hillside or Hillside neighborhoods. Split-level homes are often realized as variants of Minimal Traditional and Ranch styles, though the type accommodates all architectural expressions. Split-level buildings typically stack three levels along the length of a sloped grade. These tri-level buildings are connected by half-flights of stairs in the interior. At the exterior, the entry level and garage are connected either by a short stair or sloped sidewalk. Garages are typically built into the lowest level and face the street. Front entries are situated half a level up adjacent to the garage. Second levels usually sit over the garage and sit partially over the one-story living area, realizing a one and one-half level massing with multi-level overhanging low-pitched roofs that are either gabled or hipped. The overall result accommodates generous square footage with a sense of reduced bulk and modulated mass.

Figure 23 - *The ground hugging form of the home is also echoed by the low-pitched, gabbed and hipped roof lines in this Ranch style house.*

Figure 24 - *This split-level home places the garage at the lower level. The overhanging gable form above the garage is set half-a-level above the main living level. A dormer expresses a second level which is oriented to the rear of the lot.*

G. Storybook

Storybook style uses decorative rustic features, purposely uneven and asymmetrical lines and masses, and collages at both diminutive and exaggerated architectural components. Roofs use steep pitches, rolled eaves, shaped ridgelines, and planes of curving roof shingles or tiles to create shifts in scale, mass, bulk, and texture. Towers and turrets are common features, often accompanied by twisting and shaped chimneys with decorative brick or stonework inlay. Facades are generally built of face stone or stucco and may be decorated by half-timbering, carving, or other ironwork. Doors typically use board and batten wood construction with heavy wrought-iron hardware. Multi-pane windows are set in wood or steel frames. Ornate lighting fixtures are also common. Derived from Cottage, Gothic Revival, Medieval Revival, Tudor, and other romantic sensibilities, this whimsical design style emerged in the 1920s as both a built antidote to modernism and a physical celebration of fairy tales.

Figure 25 - *The rolled eaves and the gothic arch of the doorway are clear indicators of a Storybook styled home.*

6. Single-Family Design Guidelines

When designing a project, sensitivity and direct relationships to the the existing setbacks, orientation, heights, modulation, character, and material and color circumstance of dwellings on the same side of the street as well as the immediately adjoining homes is the residential designer's critical responsibility. The following guidelines establish a framework for evaluating these relationships and form the evaluative criteria for City staff-level Neighborhood Compatibility Review.

Figure 26 - A *Minimal Traditional /Colonial Revival home.*

A. Dwelling Setbacks

1. **Front Yard Setbacks.** A project design should follow the prevailing front yard setback and in those cases where adjoining dwellings have different setbacks, the project design should establish transitions in the front building plane that average and blend the different front yard setbacks.

2. **Side Yard Setbacks.** A project design should provide sufficiently proportioned side yard setbacks for landscape buffering such as hedges and trees to provide privacy between adjoining homes.

B. Dwelling Orientation

1. **Dwelling Frontage Orientation.** The frontages of residences that face public streets and sidewalks should incorporate roofline modulation through use of intersecting and/or different height ridgelines, building plane modulation, secondary and minor elements such as porches, overhangs, and wings, and material and detail interest to establish equivalence and continuity between the scale of buildings along the same block face as well as adjoining residences along the same street.

2. **Front Entry Orientation.** Front entries and doors should be visible and accessible from the front yard and sidewalk.

3. **Garage Orientation.** Except for those lots with unusual upslope or downslope topography such as in Hillside neighborhoods, or those lots that are irregularly configured, or where neighborhood built-form patterns utilize front yard facing garages on the same block face or at adjoining dwellings facing the same street, garages should be placed behind the main residential structure. In those locations where there is precedent or cause for front

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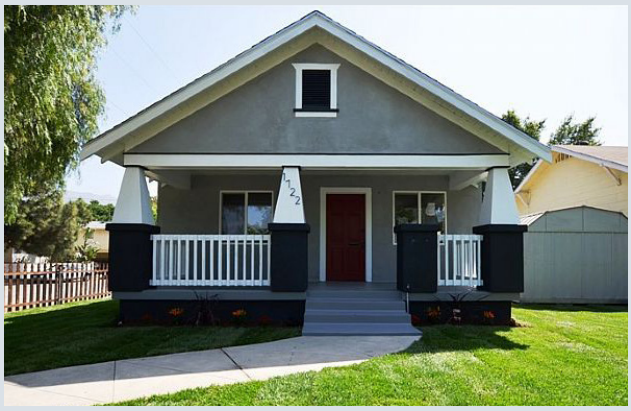

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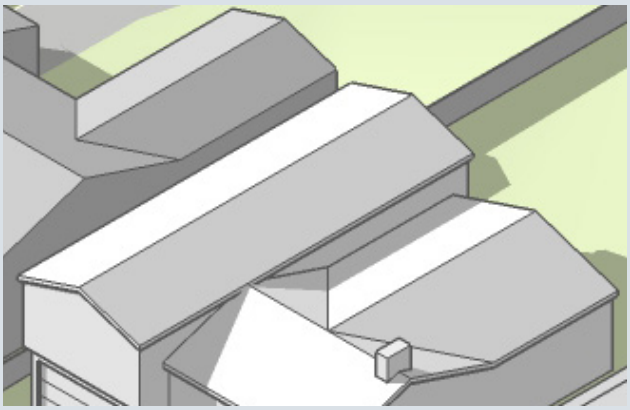

Figure 32 - *Caption text here*

yard adjacent garages, garage expression should be subordinated to the overall length, height, mass, and bulk of the dwelling, or the garage should be configured as a subordinate wing or ell with access from a driveway or car court such that the garage doors do not face the public street. Where an alley provides access to a residential lot, the garage should be accessed from the alley.

C. Rooflines

1. **Pitched Roofs.** Buildings should utilize pitched roofs, roofs with intersecting ridgelines, and roofs with multi-level ridgelines that are similar to those along the same block face as well as those at adjoining properties along the same street.

2. **Flat Roofs.** Where flat roofs are utilized, there should either be precedent for flat roofs as seen along the same block face or at adjoining dwellings, and the design of a flat roofed main residential structure, through use of major and minor wings and ells such as at porches, entries, and living area, should be modulated with different roof heights and parapet heights creating a sense of varied and intersecting massing.

3. **Skyline Interest.** When utilizing a Characteristic Residential Architectural Style (see Section 5), design components typical to the style such as multi-level ridgelines, cross gables, chimneys, and tower elements should be utilized to enhance skyline interest.

D. Major and Minor Massing

1. **Major and Minor Massing.** Residences should incorporate both major and minor massing at a variety of heights to create visual modulation and interest. This type of modulation should be

related to the massing, rooflines, heights, setbacks, front building planes, and overhangs of adjoining residences. Elements that establish major and minor massing include but are not limited to porches, front entries, one-story building wings, second story wings that overhang first stories, integral balconies that sit under rooflines, first story wings that foreground second stories, and second stories that are smaller than first stories.

E. Modulation.

1. **Residential Modulation, Front Yards.** Building mass and bulk visible from the street, i.e. the front building plane, should be modulated and broken, to reduce the length of the overall façade and repeat the scale and size of building components seen along the block length of the same side of the street including but not limited to building wings and ells, multi-level ridgelines and cross gables, overhangs, and the length and height of existing one story components such as entries, porches and wings.

2. **Residential Modulation Side Yards.** Building mass along the side yards of adjoining residential properties, i.e. the side building plane, should be modulated and broken both with regard to length and height to maintain at a minimum the maximum side yard while further reducing the sense of bulk through use of one story building wings that step down towards the side yard, second story setbacks, multi-planed building faces along side yards that both setback and step back away from the side property lines.

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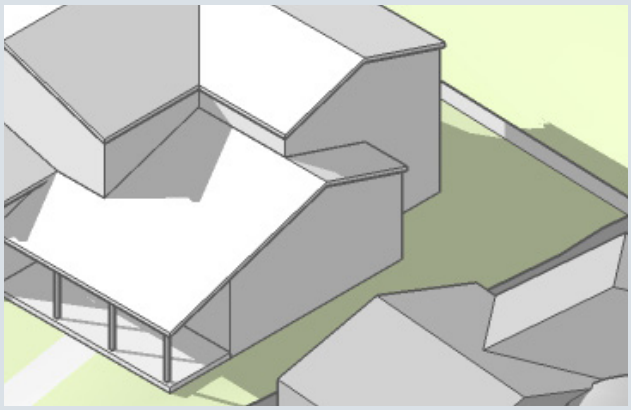

Figure 35 - *Building modulated along side yard with second-story setback*

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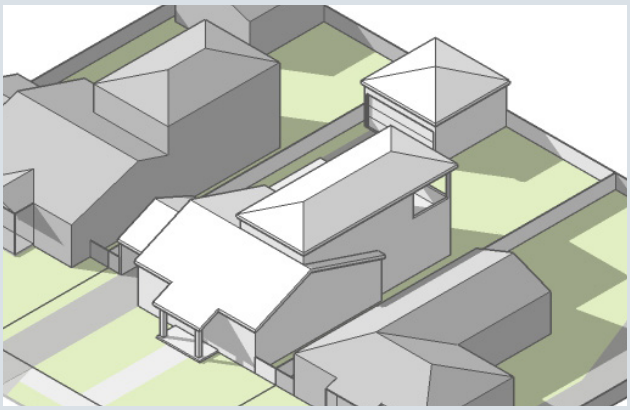

Figure 38 - *Second story with smaller footprint and set back from the adjoining residence*

3. **Residential Modulation.** Use of Minor Architectural Components. Consider use of bay windows, dormers, covered entries, porches, stoops, one story wings and other minor architectural components to reduce the overall sense of mass and bulk.

F. Second Stories

1. **Second Story Additions and Alterations Under Existing Rooflines.** At existing residences with roof pitches, where roof pitches above first stories allow for adequate height and floor area, second stories should be placed and the existing characteristic residential architectural style maintained.

2. **Second Stories at New Construction.** The area of second stories should be smaller than the footprint of first stories and a portion of the second story should be set back from the front building plane.

3. **Second Stories of New Projects and Additions that Adjoin Existing One Story Residences.** Where an adjoining dwelling along the same street is one story in height, or the adjoining dwelling has a portion that is one story in height adjacent to a proposed two story structure or addition, the second story of a proposed project, or a portion of the first and second story of the proposed project, should set back from the the adjoining residence.

4. **Window, Balcony, and Roof Terrace Placement at Second Stories.** Windows, balconies, and roof terraces at second stories should be located to avoid direct views across side yards into windows of existing adjoining residences. When second story

balconies and roof terraces overlook rear yards and the yards of adjoining residences, landscape in the form of screening hedges and trees should be placed along affected property lines.

5. **Second Stories and Views.** Second stories of proposed projects should be placed to the maximum extent feasible to maintain the view corridors of homes in the Cut Hillside and Hillside neighborhoods. "To the maximum extent feasible" means that second stories should be permitted where there are view corridors, that second stories of proposed projects should be smaller than the first stories, that the second story mass should be placed outside of the view corridor, and that where a view corridor is impacted, that first stories should be optimized before second stories are maximized.

G. Third Stories

1. **Third Stories.** Where third stories are considered, such as in Hillside neighborhoods, they should not impact the views of adjoining residences.

H. Windows

1. **Window Quality and Design.** In new residences, windows should be of high quality materials and window divides and the size of individual window lights should be similar to the size of window lights at adjoining residences along the same street. In addition, and alteration projects, windows should be similar in scale, divides, and proportion to existing windows. And, in projects that utilize a Characteristic Residential Architectural Style, windows should be based upon traditional scales and proportions appropriate to the characteristic design expression of the style.

Figure 39 - *Caption text here*

Figure 40 - *Caption text here*

Figure 41 - *Caption text here*

Figure 42 - *Caption text here*

Figure 43 - *Caption text here*

Figure 44 - *Caption text here*

I. Colors

1. **Local Color.** Consider exterior colors that are utilized along the same block face as the project.

2. **Color Palettes.** Consider use of a color palette utilizing colors seen in Burbank, Southern California regional colors, earth-toned colors, or colors associated with a Characteristic Residential Architectural Styles. These color palettes are often provided by local paint stores.

3. **Number of Exterior Colors.** Consider use of two or more colors that harmonize. Consider use of a base color for broad building planes, a contrasting color for windows and window casing, and trim or accent colors for details.

J. Materials

1. **Quality Materials and Finishes.** Utilize a palette of building and roof materials and finishes similar to those observed on the same block or at adjoining residences along the same street.

2. **Characteristic Materials and Finishes.** With use of a Characteristic Residential Architectural Style, utilize the appropriate building and roof materials as well as finishes associated with the style.

K. 360° Architecture

1. **360° New Construction.** The architectural character of new residential projects should extend to all building frontages visible from the street and adjacent and adjoining properties.

2. **360° Additions.** The architectural character of additions should be similar to and complimentary in character to the proportions, massing, materials, details, and color(s) of the existing residence.

3. **360° Alterations.** Alteration projects should utilize in-kind proportions, massing, materials, details, and color(s) to improve the existing residence.

L. Fences and Property Line Walls

1. **Fences and Walls.** Front Yards. Fences and walls at front yards are discouraged to maintain the traditional open front yard feel along sidewalks and streets. When proposed, only low hedges or fences that are open, i.e. with pickets or similar should be utilized and fences should be set back from the back of sidewalk to allow for landscape on both sides of the fence such as climbing vines and low plant plant materials.

2. **Street-Facing Side Yard Fences and Walls.** When proposed, fences and walls should be set back from the back of sidewalk to provide for plant materials including climbing vines.

3. **Retaining Walls.** Front Yards Street-Facing Side Yards. Retaining walls in front yards are discouraged and when provided should be set back from the back of sidewalk to allow for landscape including low shrubs and climbing vines.

4. **Side Yards and Rear Yards.** At side yards and rear yards in Cut Hillside and Hillside areas, fences and walls should not to the maximum extent feasible impact views from adjoining residential properties.

Figure 45 - *Caption text here*

Figure 46 - *Caption text here*

Figure 47 - *Project with open front yard along sidewalk and fences and retaining walls with minimal impact on views from adjoining properties*

Figure 48 - *Caption text here*

Figure 49 - *Caption text here*

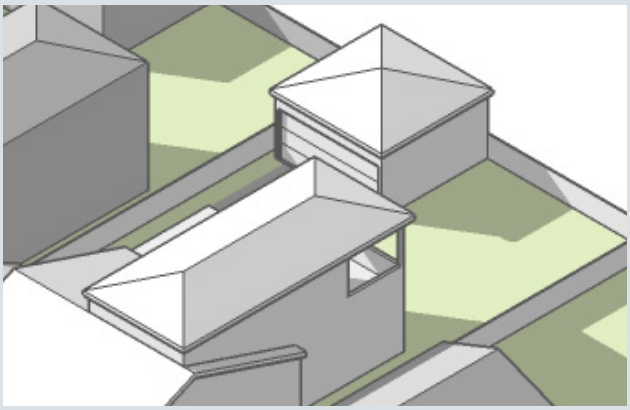

Figure 50 - *Accessory structure design similar in character and detail to the main residential structure*

M. Accessory Structures

1. **Accessory Structure Design Visible to the Street.** Accessory structure design for separate garages, carports, stables, porte-cocheres, sheds and other buildings should be similar in character and detail to the main residential structure.

2. **Accessory Structure Design Not Visible to the Street.** Accessory structure design for separate garages, carports, stables, porte-cocheres, sheds and other buildings should be similar in character and detail to the main residential structure but may utilize simpler massing and detailing.

N. Landscape

1. **Landscape Design.** Landscape design and materials, both plant materials and hardscape should be integral and related to the architectural design of the project and additionally meet City and State requirements for irrigation and low water use.

2. **Landscape Along Street Frontages.** Landscaping along the street sides of residences should maintain a sense of continuity and openness along the block face and at adjoining properties along the same street. Continuity and openness conserve the traditions of continuous open planting areas along streetscapes, avoidance of dividing walls and hedges between properties at front yards, and limiting the building of fences and walls at the back of sidewalks.

3. **Trees.** Additional trees should be planted at front yards and street-facing side yards to enhance the City's shade canopy.

4. **Landscape at Buildings.** Base plantings including shrubs should be planted along building perimeters at street-facing facades.

5. **Side Yard Landscape.** Landscape including plant materials and trees should be proportioned to the depth of the side yard and designed to enhance privacy between adjoining properties.

6. **Rear Yard Landscape.** Landscape including trees should be provided and proportioned to enhance privacy between adjoining properties.

7. **Exterior Lighting.** Exterior lighting should enhance safety between streets, sidewalks, and residential entries and additionally utilize shielded fixtures to avoid glare and light intrusion between adjoining and adjacent residences.

8. **Landscape at Views.** Landscape should be designed to minimize impacts on views, particularly in Cut Hillside and Hillside neighborhoods. Trees should be carefully selected and located to avoid interference with existing view corridors from both private properties and public rights-of-way.

O. Use of Characteristic Residential Architectural Styles

1. **Use of Characteristic Residential Architectural Styles.** Characteristic residential architectural styles observed in Burbank neighborhoods includes but are not limited to the Craftsman, Spanish Revival, Tudor", Minimal Traditional with Colonial Revival, Ranch, Split-Level, and Storybook styles. Use of these characteristic architectural styles in residential design is encouraged. When a characteristic architectural style is utilized the design

Figure 51 - *Caption text here*

Figure 52 - *Caption text here*

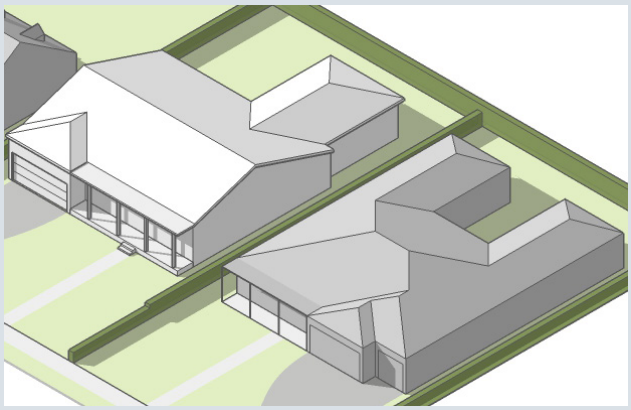

Figure 53 - *Building that utilizes characteristic residential architectural styles observed in the neighborhood*

Figure 54 - *Caption text here*

character, rooflines, components, proportions, details, materials, and typical color palettes should be extended to all exterior portions of the structure. For more information on characteristic architectural styles see Section 5 above.

P. Use of Other Architectural Styles

1. **Use of other architectural styles and expressions including contemporary architecture is encouraged.** When other architectural styles are used, these Neighborhood Compatibility Review Design Guidelines shall be complied and the design character, rooflines, components, proportions, details, materials, and colors of the architectural expression should be extended to all exterior portions of the structure.

7. Glossary

Arcade. A pedestrian walkway defined by columns, pilasters, or short-length open-to-the-outside walls supporting a roof that provides shelter along its length.

Art-Deco. A decorative style of the machine-age popular during the 1920s and 1930s, characterized by simple geometric shapes, strong colors, and streamlining.

Asymmetry. Buildings faces that do not have identical features or the property of mirroring on both sides of a central line.

Bay Window. A window within a curved or angular projection of a building.

Block Face. One side of a street, or the building facades that make up one side of a street, between two consecutive intersections.

Board and Batten. A type of exterior siding that has alternating wide boards and narrow wooden strips (called battens).

Bracket. Any strut or angled support of a shelf, beam, overhang, or projecting roof.

Building Pads. A level plot to build on.

Building Plane. The vertical face of a building or the vertical outer envelope of the structure.

Built Form. The pattern of masses, heights, details, expressions, and characters in a structure both in relationship to each other and to their environmental surrounds.

Cape Cod. A style of house originating in New England in the 17th century. The style is characterized by a main story generally overhung with moderately steep, gable-ended roof with a ridge line parallel to the frontage, a second story tucked underneath the roof, a large central chimney, and little ornamentation.

Casement. A window or part of a window set on a hinge so that it opens like a door.

Column. A supporting post.

Contemporary. Present day architecture that reflects present day trends, styles, and culture.

Context. The whole of the surrounding natural, built, historic, and cultural environment.

Cottage. A small, single story home.

Cross-Gabled Roofs. Roofs that have two or more ridgelines that intersect and that feature at the ends of the ridgelines triangle shapes that terminate the building plane.

Cut Hillside. The second-most predominant neighborhood type in Burbank, characteristically built on sloping topography, which incorporates Split-Level designs, retaining walls, and one- to two-story homes.

Design Guidelines. A toolbox of a broad range of design approaches that assists project proponents and their design teams in reaching compliance with the Zoning Code.

Design Objectives. Overarching urban design and built-form principles. When a project is required to be in compliance with the Design Guidelines, the project needs to meet the intent of the Design Objectives as determined by the appropriate review authority.

Dormer. A window and roofline placed as an inset in a sloping roof.

Double-Hung Windows. A window having two operating sashes that move up and down allowing for ventilation on the top, bottom, or both.

Elevation, Building. The flat side or external face of a building.

Elevation, Height. The height of a building above a fixed reference point.

Ell. A minor extension of a building.

Façade. A face and/or plane of a building typically incorporating windows, entries, and architectural treatments.

Flats. A Burbank neighborhood that is home to some of the oldest residential communities, characterized by near horizontal topography, smaller lot sizes, shallow side-yard setbacks, and an overall compact built form.

Floor Area Ratio (FAR). The ratio of a building's total floor area to the size of the lot's square footage upon which it is built.

Floor Plate. The flat surface of a building level contained within the extent of the exterior walls and including habited and permanently covered outdoor areas.

Font Yard Adjoining Garage. A garage structure that adjoins the front yard or is located such that entry to the garage is directly from the front yard.

Gable. A triangular feature, often the upper section of a wall at the end of a pitched roof.

Gothic Revival. A revival of Gothic styles featuring pointed arches, ribbed vaults, flying buttresses, and walls reduced to a minimum by spacious arcades, galleries, and clerestory windows.

Half-Timbering. A method of building in which external and internal walls are constructed of timber frames with diagonal members with the spaces between the structural members filled with materials including brick, plaster, or wattle and daub. In more recent times, half-timbering is a decorative treatment as opposed to a building technique.

Hardscape. The nonliving or man-made materials of a planned exterior yard.

Hillside. Burbank neighborhoods set amidst switchback streets and/or steeper hillsides that follow the hills at the edge the city.

Hipped Roof. A roof with ends inclined from a ridgeline.

Horizontal Lap Siding. Exterior wall covering made of wood (or any other type of finish) on the outer frame of a building.

Massing. The general shape, form and consequent volume of a building.

Medieval Revival. A revival of architecture common to medieval Europe including Gothic and Romanesque styles characterized by flying buttresses, sharply pointed spires, barrel vaults, and skeletal stone structures that was often used in the design of religious buildings.

Modulation, Architectural. Adjustment and variation of proportion, scale, detail, and/or change in expression of architectural components, elements, and design to realize architectural variety and enhanced complexity of design expression; to modulate.

Modulation, Façade Plane. Adjustment and breaking of a façade plane(s) to realize variations in massing, scale, materials, color, and/or proportion, to introduce a sense of variety and major and minor building plane rhythms.

Multi-Pane Window. Multiple-panes of glass separated by sticking or mullions.

Multi-Ridged Roofs. A roof with one or more ridgelines often at different heights.

One Story Wings. A single level portion of a building that is subordinate to the main, central structure.

Parapet. A low wall that edges a balcony, terrace, or roof, immediately below which is a drop.

Picture Windows. A large window, typically in a living room overlooking a street.

Pillar. Upright members primarily used for supporting structures; distinguished from columns in

that pillars need not be cylindrical or conform to the measures of classically inspired columns.

Pitch. The slope of a roof, usually given in degrees or as a ratio of height to length as in a 1 to 3 or 3 to 4.

Polygonal Roofs. Roof structures with more than four sides, typically in the form of turrets or towers.

Porte-Cochere. A covered entrance porch for vehicles, attached to and projected into either the front or side yard.

Public Right-of-Way. A type of easement granted or reserved over the land for roads, footpaths, railways, canals, as well as electrical transmission lines and other utilities.

Rancho. This Burbank neighborhood incorporates horse trails into roadways and includes homes on larger lots that accommodate stables or other accessory structures. Homes are typically Ranch style and one story.

Retaining Walls. A wall that supports a weight of earth or water.

Ridgelines. A horizontal line formed by the junction of two sloping surfaces of a roof.

Riparian. Of, relating to, or situated on the banks of a river.

Roof Eaves. The under part of a roof overhanging a wall.

Scale, Building. The perceived effect on humans of the combined elements of a structure in relationship to the scale of adjoining buildings, urban and/or natural features, open spaces, and/or the human body.

Scale. The direct relationship of components and details to the dimensions and physical, behavioral, and cultural patterns of humans.

Screening Hedges.

Any variant of thick greenery that is planted or grown to purposefully create a privacy barrier at the edge of one's property line.

Setback.

The minimum permitted distance between a property line and a building plane or a distance between one building plane and a second building plane.

Side-Gabled. A house with a roof ridgeline parallel to its front.

Side-Hipped Roofs. A pitched roof with intersecting ridgelines with hips at the ends of the roof.

Single-Family Residential. A free-standing residential building

Step-Graded. Grading in a short, step-like manner, along a street's natural slope to provide level pad for development.

Streetscape. The scene along a street; the design quality of the street and its visual effect.

Switchback Streets. Roads that make a series of 180° bends, that more gently move up the side of a slope.

Topographic. The arrangement of the natural and artificial physical features of a landform or area.

Tudor Revival. Architecture with characteristic features such as lavish half-timber work; large groups of vertical and grouped windows, complex and steep roofs with many gables, interesting and sometimes fantastic chimney treatment,; and much brickwork, frequently in patterns.

Turret. A very small and slender tower.

View Corridor. The line of sight of an observer looking toward an object of significance to the community (e.g., ridgeline, river, historic building, etc.)

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8. Design Guideline Checklist

A Project shall be in compliance with the Design Guidelines Objectives, as determined by the Director or his/her designee, if 30 of the following 45 Design Guidelines are met.

#	Design Guideline	Description	Complies
A.	**Dwelling Setbacks**		
1	Front Yard Setbacks	Follow prevailing.	
2	Side Yard Setbacks	Buffer adjoining dwellings.	
B.	**Dwelling Orientation**		
3	Dwelling Frontage	Orient to sidewalk and street.	
4	Front Entry	Visible and accessible from front yard and sidewalk.	
5	Garage	Placed to rear, at alleys placed to rear, or where precedent, street-facing; subordinate to length, height, mass, and bulk of main dwelling.	
C.	**Rooflines**		
6	Pitched Roofs	Utilized.	
7	Flat Roofs	Utilized where there is precedent and dwelling modulated to create varied massing.	
8	Skyline Interest	Utilize components & elements typical to Characteristic Residential Architectural styles.	
D.	**Major & Minor Massing**		
9	Major & Minor Massing	Utilize major and minor massing and variety of heights.	
E.	**Modulation**		
10	Front Yards	Modulate and break; scale to architectural components along same block face.	
11	Side Yards	Modulate and break along both length and/or height; maintain maximum side yard.	
12	Use of Minor Massing Components	Use minor massing components such as bay windows, dormers, porches, one-story wings.	
F.	**Second Stories**		
13	Additions & Alterations Under (e) Rooflines	Maintain existing rooflines as seen from street	
14	Second Story Area	Smaller than the first level area.	
15	Second Stories Adjoining Existing One-Story Dwellings	Second story sets back from adjoining existing dwelling.	
16	Second Story Windows, Balconies, & Terraces	Avoid direct views across side yards and use landscape to screen adjoining residences.	
17	Second Stories & Views	At Cut Hillside and Hillside neighborhoods maintain view corridors to maximum extent feasible.	
G.	**Third Stories**		
18	Views	Maintain view corridors to maximum extent feasible.	
H.	**Windows**		
19	At New Construction	Use high-quality materials and window lights and divides similar to adjoining residences.	
20	At Alterations & Additions	Use windows similar in proportion and design to existing.	
21	With Use of Characteristic Styles	Based upon traditional scales and proportions appropriate to style.	

I.	**Colors**		
22	Local Color	Use of colors already utilized along block face.	
23	Color Palettes	Use of Southern California regional color, earth-tones, or color associated with Characteristic Style	
24	Number of Colors	Use two or more colors.	
J.	**Materials**		
25	Quality Materials	Use of materials and finishes similar to those along block face.	
26	Characteristic Materials	Use of materials appropriate to Characteristic style.	
K.	**360° Architecture**		
27	360° New Residences	Architectural character extends to all building frontages visible from street and adjacent and adjoining residences.	
28	360° Additions	Use of proportions, massing, materials, details, and colors.	
29	360° Alterations	Use of in-kind proportions, massing, materials, details, and colors.	
L.	**Fences & Property Line Walls**		
30	At Front Yards	Maintain open yard; only low hedges and open fences with pickets or similar; set back from back of sidewalk to allow for landscape.	
31	At Street-Facing Side Yards	Set back from back of sidewalk to allow for landscape.	
32	Front Yard Retaining Walls	Set back from back of sidewalk to allow for landscape.	
33	At Side & Rear Yards	Minimize impacts to views.	
M.	**Accessory Structures**		
34	Visible to Street	Similar in character and intensity of detail to main dwelling.	
35	Not Visible to Street	Similar in character and detail to main dwelling with allowance for simpler expression.	
N.	**Landscape**		
36	Landscape Design	Integrated and related to architectural design.	
37	At Street frontages	Maintains continuity and openness along block face.	
38	Trees	Use of trees at front yards and street-facing side yards.	
39	At Buildings	Use of base plantings and shrubs at visible street-facing building perimeters	
40	At Side Yards	Enhances privacy between adjoining dwellings.	
41	At Rear Yards	Include trees to enhance shade and privacy.	
42	Exterior Lighting	Enhance safety and use of shielded fixtures.	
43	At Views	In Cut Hillside and Hillside neighborhoods minimize view impacts.	
O.	**Use of Characteristic Residential Architectural Styles**		
44	Use of Characteristic Style	Character defining features utilized at all exterior elevations.	
P.	**Use of Other Architectural Styles and Expressions**		
45	Use of other architectural styles	Character defining features utilized at all exterior elevations.	
		Number of Design Guidelines With City Staff Compliance Finding	
		Total Design Guidelines	**45**
		In Compliance with Design Guidelines if Compliance Findings exceeds 30	

9. Acknowlegement

City Council
Jess Talamantes, Mayor
Will Rogers, Vice Mayor
Emily Gable-Luddy, Council Member
Dr. David Gordon, Council Member
Bob Frutos, Council Member

Planning Board
Christopher Rizzotti, Chair
Kimberly Jo, Vice-Chair
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